

THE GRANGE NEWSLETTER

ISSUE 63

EDITOR: CONNIE MASTERS

MARCH, 1996

From Flo

Spring is here and a time to celebrate. Celebrations begin with Harriette's birthday on Sunday, March 24, at 2:00 pm. It is a day to thank Harriette Dixon Boulton Smith for her gift of The Grange - the first home of what has become the Art Gallery of Ontario, the foremost art gallery in Canada.

The festival of Spring continues with Discourse and Desserts' theme of historic gardens on March 28, April 11, and April 25, and the Volunteer Committee's spring fund raiser Art in Bloom April 25 - 28. We are particularly pleased this year because The Grange is part of Art in Bloom. So bring your friends and support these outstanding programs.

More fun learning experiences are promised. Donald Webster will be our dinner speaker on Tues. April 23, and then we are off to Castle Kilbride and lunch at the Waterlot restaurant in New Hamburg for our day outing on May 14.

Many thanks and kudos to all the volunteers who have staffed the Friday evenings of Oh! Canada and to Elvira Putrus and her team for their 2 weeks of Spring Break with the children.

HARRIETTE'S BIRTHDAY

Join us for birthday cake to celebrate Harriette's birthday.

Sunday, March 24.
2:00 pm

TELEPHONE

Need to be in touch?
Use Extension 337

If someone needs to get in touch with you on shift, use extension 337 which rings in the modern kitchen, the sitting room, the library and Peggy's office.

The phone is programmed to 4 rings so please tell the person contacting you to expect to leave a message. When the phone rings go to the modern kitchen. If there is a message, a black diamond will be displayed by the "message" button.

- 1) lift receiver
- 2) press "message" button
- 3) when asked by "the voice" for your mailbox dial 337#
- 4) when asked by "the voice" for your password dial 337#

It's simple. And you will have made contact!



NEXT TRAINING SUPPER

Donald Webster from the
ROM

Tuesday, April 23
5:30 pm.

NEWS OF GRANGERS**Sick List**

Virginia Smith - Monday
Ethel Irwin - Monday
Christine Taylor - Wednesday
Helen Howes - Wednesday

Best wishes for a quick return
to good health. We miss you!

New Faces at The Grange

Mary Lou Zingrone - Wednesday
Joan Derblich - Wednesday
Hildelisa Arano - Wed. Eve.
Celia Fankhauser - Wed. Eve.

We hope that you will find your
association with The Grange a
stimulating and rewarding
experience.

THINGS TO DO

- 1) Celebrate Spring! Come to the **Discourse and Dessert** series "Alive Again! New Blooms in Old Places". See the last page of Newsletter for complete details.
- 2) The Toronto Historical Board's Thursday Noon Lectures, starting April 25, and continuing to May 30, will celebrate Yonge Street's 200th birthday.

There is also an exhibition at the THB's headquarters, 205 Yonge Street, featuring maps, drawings and photographs that explore the history of Toronto's most famous street.

- 3) Don't forget to join us on Sunday, March 24, at 2:00 pm. to celebrate Harriette's birthday. Cake, of course, will be served in the Music Room to all visitors, and Harriette herself is expected to attend.

NOTE FOR YOUR DIARY

Grange Annual General Meeting -
Monday, May 6, 1996
6:00 pm.

**THE GRANGE ANNUAL
HISTORICAL PILGRIMAGE**

Tuesday, May 14.

Castle Kilbride
Doon Pioneer Village

lunch: Waterlot
Restaurant, New Hamburg

sign up in sitting room

DID YOU KNOW?

The final opening of The Grange in its new role as The Toronto Art Museum, took place in June, 1913. Present were the Lieutenant Governor and 550 people. (all in the house at the same time??)

THE GRANGE SCHOOL TOURS
TEACHERS & STUDENTS
GIVE US AN "A"

June O'Brien is The Grange Education Chair, and under her able guidance her team strives to make a Grange school visit an interesting and rewarding experience for the students. The School Tours are probably one of the most important of The Grange's activities. When they are well done, they bring the city's past alive for the students, and in some cases, instill a life-long interest in history. They may also encourage further visits to the AGO and The Grange by students bringing their friends and families. We hope that the children will come to feel that museums are part of their world and not alien institutions.

We think Grangers will enjoy the following selection of comments from the teachers' evaluations:

- The sense of humour and knowledge of our guides kept students' attention. Students were treated with courtesy and respect.
- A very pleasant manner with the students. Obviously the guides enjoyed what they were doing.
- I could not think of any way to improve the tour. Neither too little or too much.
- Everything was great!
- We enjoyed the tour. Found it interesting and informative at all times.
- Very well done. Students interested. Later commented on points of interest and your involvement.

And a "fan" letter from one of our student visitors:

"Dear June, Connie, Annie,

We wanted to thank you for the wonderful tour of The Grange. It has helped us a lot in our study of that period of time. We have been practising the waltz so next time we come we will be prepared. Also, could you please tell Al that the bread was great! The morning was enjoyed by all!

Your friendly attitude and humorous personality made it an experience to remember. Thanks for making learning so much fun!

Sincerely, Natalie Talma.
Centennial School."

If you think you might be interested in participating in the school tour program, why not join one or two as an observer, and find out if it is your thing? Give June O'Brien a call at 465-8527.

OUR AMERICAN VISITORS -
FANS ACROSS THE BORDER

The following comments from a visitor to The Grange on Thursday, October 19, appeared in the AGO's visitors' comments book:

"My visit to The Grange was very enlightening. The restoration of the house shows immense likeness to the time and place. My chats with the graceful hostesses, especially June, were very interesting. I truly enjoyed what the historic site, The Grange, has to offer me and other fellow tourists. (I guess it is valuable to Canadians too!)"

signed: A college graduate from Louisville, Kentucky.

OVCAM'96 CONFERENCE AT THE AGO
THE CHALLENGE OF CHANGE FOR
MUSEUM VOLUNTEERS

HELP WANTED - SUNDAY, MAY 26.

Pick your shift - 9 - 10 am.
- 10 - 11 am.
- 11 - noon.

Volunteers (Recorders) to take notes during a question and answer session, and at the close to work with moderator to make a synopsis. Peggy has a complete job description, if interested.

ALSO - REGISTRARS

Sat. May 25 1 - 2 pm.
Sun. May 26. 8:30 - noon.

If you can spare an hour, please see Isobel Gill or Betty Myers in the Volunteer Office (ext. 496), who will be most appreciative.

RECENT REVELATIONS FROM GRANGE
RESEARCHER AVRIL STRINGER

Your editor hopes her readers are aware that the excerpts from Avril's research into the life and times of the Boultons that appear in the Newsletter are just that - excerpts - a tip of the iceberg. The bulk of her material has been collected in several loose leaf binders which are kept in the staff sitting room and in the library. Here follows Avril's replies to some questions she has been asked recently:

DUNGAREES - WHAT ARE THEY?

Dungarees are trousers made of denim or jean. Jean Gray describes jean as heavy cotton twill.

Denim was a term from the French where it was first developed in the 18th century. It was also called dungaree, and was originally used for sails.

According to the Proudfoot ledger, the Boultons purchased several lengths of jean:

January 1830 - 2½ yds.
May 1831 - 3 yds.
July 1831 - 2½ yds.
May 1836 - 2½ yds.

We do not know what it was used for - clothing for the outside men servants, perhaps.

Now, of course, the fabric is known as denim, and jeans - dungarees - are garments made from it.

COSMETICS

The days of powdered wigs and painted faces for men and women alike are now over. In the first half of the 19th century considerably less cosmetics were used, and used discreetly. Powder made from rice or pearls dissolved in acid was used by the ladies. There were many concoctions used as rouge and lip pomade.

Guerlain in France was selling pomade by 1828, and in 1846 Theron T. Pond began making Pond's Extract, one of the first widely used American cosmetics. The subject of make-up and cosmetics is far more complex than Avril had imagined, and she will try to make up a more thorough report later. In the meantime you may want to refer to "Fashions in Makeup - from Ancient to Modern Times", Grange Library 646.7 COR.



HOME INVASION
19TH CENTURY STYLE

Avril has found this piece of evidence that life in Upper Canada was not all happy farmers tilling the soil and milking the cow, or lieutenant-governor's receptions and military balls in York.

Home District of Markham
Township

Richard Sylvester of the Township of Markham, Yeoman, personally appeared before me D'Arcy Boulton the Younger, one of his Majesty's Justices of the Peace in and for said District, who saith that on Friday evening last being the eleventh day of July instant, one Alfred Reynolds, Labourer, and one Thomas Robinson of the same township, Yeoman, came to the house of this informant and the said Alfred Reynolds in a riotous and violent manner broke open the door of Informant's house and struck at him several times using abusive language against himself and others and threatened him and struck at one Dennis Wilson d____ therefore considers his life to be in danger _____ Security of the Peace.

Richard Sylvester
(spelled with "I" here)

Sworn before me this
13 July 1828

D. Boulton JP

AVRIL ASKS US TO NOTE THE
FOLLOWING ADDITIONS TO THE
LIBRARY

-Sheets from "The Grange Staff Reference Book". More detailed than our own "Bible", it makes good reading.

-An article by Margaret Machell on The Grange restoration from the "York Pioneer" 1975.

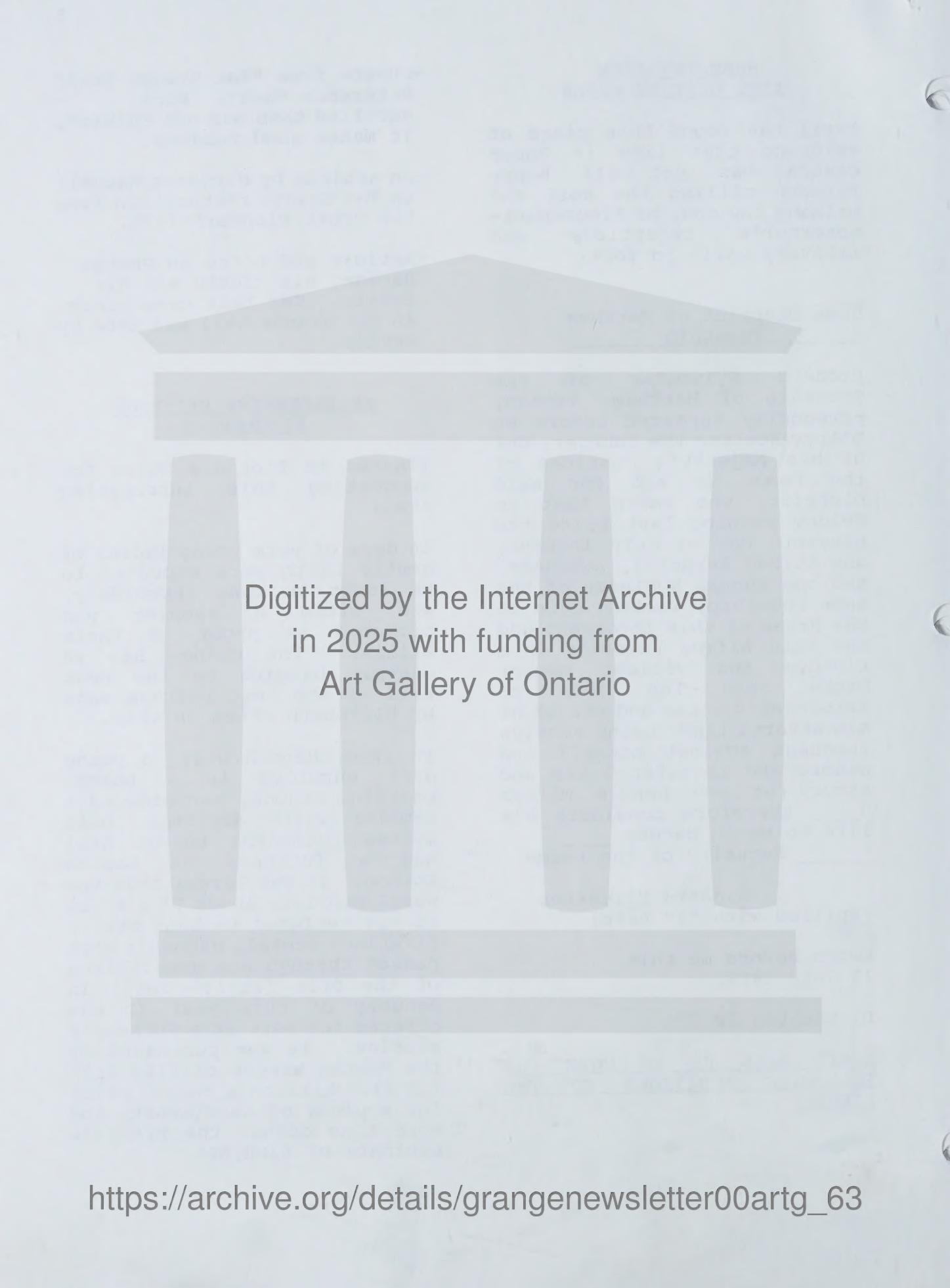
-Article and notes on George Savage, his clocks and his family. The tall case clock in The Grange hall was made by Savage.

AN EXPENSIVE PIECE OF
NEEDLEWORK

(Thanks to Florence Watts for suggesting this interesting item)

In days of yore young ladies of gentle birth were expected to be adept in fine embroidery, and often a sampler was produced as proof of their skills. The Grange has an example hanging on the east wall of the best bedroom made by Elizabeth Green in 1840.

In 1750, Hannah Otis, a young girl enrolled in a Boston boarding school, embroidered a sampler which depicted local scenes including Beacon Hill and a fortress on Boston Common. It was larger than the usual sampler, about 2' x 4', as it was designed to hang over a fireplace mantel. Hannah's work passed through six generations of the Otis family, until in January of this year it was offered for sale at a Sotheby's auction. It was purchased by the Boston Museum of Fine Arts for \$1.6 million, a record price for a piece of needlework, and more than double the pre-sale estimate of \$300,000.



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GUARDI AT THE GRANGE

From time to time your editor likes to offer a few words on one of the works of art in The Grange that she hopes will be of use in replying to questions and that all her readers will, of course, commit to memory. In this issue of the Newsletter she is taking a brief look at the Venetian artist, Francesco Guardi (1712-1793) two (or is it four?) of whose paintings hang in The Grange.

The Guardi workshop, father Domenico and his three sons, was very active in 18th century Venice, producing anything you might require, from flower pieces and genre scenes, to altar pieces and large scale mythologies. Of the four, Francesco was the star.

Francesco Guardi was younger than the more famous Canaletto, whose influence is apparent in his early works. Guardi later developed a highly personal style, and in his handling of light and atmospheric effects was a precursor of the impressionists. His paintings show a light, graceful mood with shimmering and delicate pearly tones, and a sense of sparkling movement. By the time he had matured, Guardi had moved so far from Canaletto that it is difficult to imagine two artists seeing the same place in a more different way.

Like Canaletto, Guardi specialized in vedute - views of Venice and the Veneto - which were eagerly sought by wealthy travellers on the Grand Tour. His views reveal a poetic mood, tinged with nostalgia, often showing classical ruins with figures in a landscape.

The two (or is it four) of Guardi's works in The Grange collection were perhaps acquired by Harriette on one of her European tours. They hang on either side of the mirror in the Ball Room - very appropriate arrangement as it too is of Venetian origin.

The two slightly larger paintings on the south wall over John Beverley Robinson's sideboard, may be by Guardi, but attribution has long been controversial. Shall we call them "school of" or "copies of"? Is it possible that the Boultons were "diddled" by some unscrupulous art dealer?

It may come as a surprise to Grangers that our pair of Guardis may perhaps be the most valuable of our possessions.

Your editor was perusing the latest edition of Sotheby's catalogue, and noted that in an upcoming sale in New York a pair of Guardis same size as our, similar subject, were valued at \$150,000 to \$200,000. So guard those Guardis!

Guardi was not only the last Venetian "view" painter, but also the last major Venetian artist. Venetian art ends in 1793 with the death of Francesco Guardi, only four years before the destruction of the Venetian Republic by Napoleon. Loss of independence brought an end to the creation of art with strongly Venetian characteristics.

For one last time, Guardi bathed Venetian art in a golden glow of light.

of the world as it was and will be, with a wide variety of historical and geographical backgrounds. The author's personal experiences and the author's knowledge of the subject are reflected in the book. The book is a valuable addition to the library of any historian or student of history. The book is well written and informative, and it is a must for anyone interested in the history of the world.

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THE GRANGE LECTURES - DISCOURSE & DESSERT**SPRING 1996****ALIVE AGAIN! - NEW BLOOMS IN OLD PLACES**

Away with winter - it's time to think spring and gardens. Breathing new life into old gardens is closely akin to creating miracles. The Grange has invited three magicians from the world of horticultural and landscape history to reveal how some of their magic was achieved.

Thurs. **SPADINA**. They gave delight first to the Baldwin and then March 28 the Austin families, but by 1982, when Spadina passed 1:30 pm into the care of the Toronto Historical Board, the gardens were long past their prime. Then the Garden Club of Toronto came to the rescue, making the restoration of the Spadina gardens its Toronto Sesquicentennial project. Today, they are the responsibility of Wendy Woodworth, Senior Horticulturist, Toronto Historical Board, who will relate their history.

Thurs. **CASA LOMA**. They were designed in the grand manner, like April 11 his house, but after Sir Henry Pellatt was forced to 1:30 pm leave Casa Loma the gardens succumbed to neglect and vandalism. Portions were sold off for building sites. Then in 1987 the Garden Club of Toronto was called in. Jill Farrow of the Garden Club will describe the wonders that were wrought in the following three years until the gardens reopened in 1990.

Thurs. **PAINSHILL**. "The most striking piece of art that I have April 25 ever seen", exclaimed an American visitor in 1786, after 1:30 pm he had visited the spectacular gardens that Charles Hamilton had created at Painshill, his estate in Surrey, England. Sadly, Hamilton's passion for gardening would eventually bring him to financial ruin. After many years of neglect Painshill has been undergoing a remarkable restoration. Landscape architect, Mark Laird, historic planting consultant for the Painshill Park Trust, will describe his research and work there. Mr. Laird is the author of "The Formal Garden: Traditions in Art and Nature" and "The Flowering of the Landscape Garden", which will be published shortly.

PLACE: The Grange Music Room

TICKETS: AGO Members - \$14 single lecture - \$39 for series
Non-members - \$16 single lecture - \$45 for series

TO ORDER: Please call Program Registration at 979-6608
For further information call The Grange at 979-6660. ext. 337

